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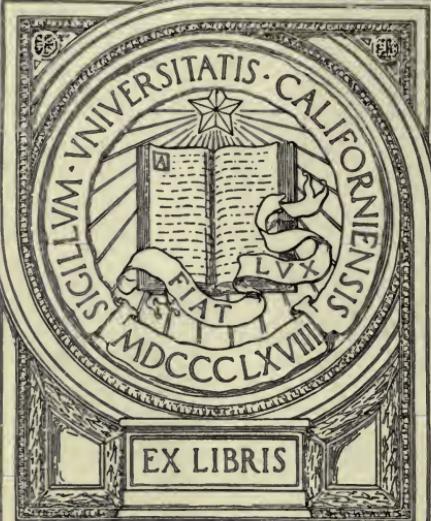
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THE STROPHIC STRUCTURE OF HABAKKUK

A DISSERTATION SUBMITTED TO THE FACULTIES OF THE GRADUATE
SCHOOLS OF ARTS, LITERATURE, AND SCIENCE, IN CANDIDACY
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

(DEPARTMENT OF OLD TESTAMENT LITERATURE AND INTERPRETATION)

BY
FRED T. KELLY



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The University of Chicago Press
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THE STROPHIC STRUCTURE OF HABAKKUK.

In the following study an attempt is made to discover the original strophic division of the book of Habakkuk, or of the parts of which it is composed. As the question of the source of the material is somewhat closely related to the strophic arrangement, it will be necessary to consider the integrity of the book before discussing the strophes in detail.

The greatest diversity of opinion obtains with regard to how much of the book may be attributed to the prophet himself. Some credit him with the whole of the book, while others credit him with a minor portion of it; *e. g.*, Stade, *ZATW.*, Vol. IV, pp. 154-9, gives him 1:2 to 2:8, or only 28 verses out of 64 (66). Others, admitting the authenticity of some parts rejected by Stade, reject a part of that accepted by him. Thus Wellhausen, followed by Nowack, throws out 1:5-11 as an earlier oracle.

In speaking of the integrity of the book, it will simplify matters to discuss the authenticity of the third chapter first. This chapter treats the subject of the oppression of the righteous from a wholly different standpoint from that taken in the rest of the book; the style is quite different, and the expected deliverance is to be wrought out in a wholly different manner. So that even the most energetic supporters of the unity of chaps. 1 and 2 express their doubts about chap. 3. Many put it late in the Babylonian exile. However it may be viewed, it seems hardly probable that Habakkuk wrote it.

The passage that causes so much trouble in all attempts at finding a logical connection for the material in chaps. 1 and 2 is the section 1:5-11. As noted above, Wellhausen disposes of the matter summarily by cutting it out. Giesebrécht, recognizing that it is out of place in the MT., places it before vs. 2, but this is unsatisfactory. Budde, followed by Cornill and G. A. Smith, places it after 2:4, but this has not been generally accepted.

At present we may say that, in general, there are two lines of interpretation of the two chapters, as represented by Driver, with the order of the MT., on the one hand, and as represented by Budde, on the other. There are slight differences of detail, due in large part to differences in emendations of text, etc., but these two views may be said to be representative.

According to the view represented by Driver (in Hastings' *Dictionary of the Bible* and his *Introduction to the Literature of the Old Testament*), in 1:2-4 the prophet views with dismay the lawlessness and violence now reigning in Judah, and expostulates with Yahweh for allowing this to go on unchecked. In 1:5-11 Yahweh answers that the punishment is near at hand. He is raising up the Chaldaeans, that bitter and hasty nation that marches through the land to take possession of dwelling-places not its own; whose advance is swift and irresistible; whose law is its own imperious will; who, subduing one country after another, deifies its own might.

But the answer raises a fresh difficulty in the mind of the prophet, as he contemplates the rapacity and inhumanity of the Chaldaeans as they overcome the other nations; the thought is forced upon him (1:12-17): "Can this be God's method of rectifying injustice?" That is, if He has ordained the power of the Chaldaeans for judgment, is it possible that it can be a part of "His pure and holy purpose" that they should so exceed the bounds of their commission by trampling upon all nations in such a reckless manner? Is not this a greater wrong than that which it was intended to correct?

In 2:1-4 the prophet places himself in imagination upon his prophetic watchtower (*cf.* Isa. 21:6), and waits for the answer of Yahweh to his complaint, or impeachment of God's justice in governing the world. The significance of the answer is indicated by the fact that it is to be inscribed on tablets that may be easily read by all. It is this: "The soul of the Chaldaean is elated with pride, but the righteous shall live by his faithfulness." The moral distinction indicated carries with it the different destinies of the Chaldaean and the righteous—destruction, sooner or later, for the one and life for the other.

After dwelling for a moment (vs. 5) upon the ambitious designs of the Chaldaeans, the prophet develops at length the ruin destined to overtake them. This is put dramatically in the

mouths of the subjugated peoples in the form of "taunting proverbs," denouncing in turn the insatiable lust of conquest shown by the Chaldaeans, their suicidal policy pursued in establishing their dominion, the dishonesty and cruelty by which the magnificence of their cities is kept up, their wild and barbarous triumph over the subdued nations, and their irrational idolatry. At the close of the last "woe" the prophet passes from the contemplation of dumb and helpless idols to the thought of the living God enthroned in his heavenly place.

Budde, in *Theologische Studien und Kritiken*, 1893, pp. 383 *sqq.*, and *Encyclopædia Biblica*, starting on the theory that 1:5-11 forms a break, as many are willing to admit, between 1:2-4 and 1:12 *sqq.*, joins 1:4 to 1:12, deleting vs. 12c, d (also deleted by others who do not accept his arrangement of the material), because it furnishes a premature solution of the problem. Then 1:5-11 is put after 2:4 and interpreted as follows: The prophet complains that he is left to cry in vain for help against the oppression and tyranny of the wicked (Assyria), on whose account law and justice are suffering (1:2-4). The prophet cannot see how Yahweh, holy and just Himself, can permit the wicked to destroy the righteous (Israel), how he is allowed to take men and peoples like fish with hook and net, and then deify the instruments by which he maintains his wealth and greatness (vss. 12-17).

In 2:1 the prophet takes his stand upon his watchtower and awaits the answer to his complaint. In vss. 2-4 the prophet is bidden to write on tablets, and set up where all may read them, the joyous news that help is coming in due time, and that the just who waits patiently shall live by his faithfulness.

Then, according to Budde, 1:5-11 follows, announcing the coming of the Chaldaeans whom Yahweh is about to raise up against the wicked (Assyria) to destroy them. The writer characterizes these Chaldaeans as bitter, impetuous, irresistible, subduing one country after another, *i. e.*, as the Assyrians have used violence on other peoples, so they themselves shall be subjects of violence.

Then the prophet returns in 2:5 *sqq.* to the violent one (Assyria), who has preyed upon other nations and puts in the mouths of these nations¹ taunting proverbs, developing in five

¹ In his notes Budde deletes 2:6a, b, thus making the prophet utter the woes.

woes the ruin destined to be meted out to their oppressor (Assyria).

It will be noted in the above summaries that in the first case the prophet starts with oppression within Israel itself, relief comes from the Chaldaean, they exceed their commission, and justice is outraged more than before; then the answer comes that this cannot last, because wickedness cannot endure and relief will surely come. In the other case Israel is oppressed by an outside nation, and relief is to come from another outside nation.

Both views are beset with difficulties. In the first case, in 1:5, the raising up of the Chaldaean is looked on as something almost incredible, yet in vss. 13-16 the author speaks of their treatment of conquered nations, and the moral problems involved, in a manner that seems to imply that he and his countrymen were well acquainted with their methods. Again, if he complains of injustice in Israel in 1:2-4, how can he consistently complain of the injustice of those called to avenge this injustice in Israel? Further, the subject of complaint in 2:1 ought to be the same as in 1:2-4, but according to the first view it is not. In other words, only 1:2-4 refers to Israel, and this is to serve as a sort of introduction to a prophecy against Babylon. So the question arises: Why speak of Israel's oppression of each other at all, in a prophecy directed against the Chaldaean? In addition, the wicked and righteous in 1:13 ought to be the same as in 1:2-4; whereas, according to the first view, the wicked and the righteous in one case are the Chaldaean and Israelites, and in the other the wicked and righteous are both in Israel itself.

Driver gets rid of a part of these difficulties by saying that 1:2-11 is earlier than the rest of the prophecy, the rest having been written after the Chaldaean had begun devastating the country.

Budde maintains that the pictures of 1:12 *sqq.* and 2:5 *sqq.* do not suit the Babylonians, as they appear in history, so well as the Assyrians. Davidson, however, claims that it suits the one as well as the other.

The main objections raised to Budde's theory are: (1) Can the misplacement of 1:5-11 from what he calls their original position be accounted for? (2) Why, in a prophecy of two chapters, is Assyria not named? (3) How can the methods of warfare of the Chaldaean have become so well known at the time

Budde places the prophecy (626-621)? (4) Did Assyria at this time (626-621) have any considerable hold on the western provinces? If not, then 1:2-4 presents a greatly exaggerated picture. (5) It seems hardly probable that deification of means of warfare should be spoken of with regard to *two* nations.

Budde answers (1) by saying that the rôle assigned to the Chaldaeans in the original prophecy, of liberators of Israel from Assyria, seemed so little verified in history that at a later time, when the Chaldaeans had become the oppressors, an editor of the book attempted to remove the seeming difficulty by making the prophecy refer to the Chaldaeans. With regard to (2) it has been said that the people well understood whom the prophet had in mind, but it was impolitic to mention names. Budde disposes of (3) by saying it is imaginative like Isa. 5:26-30. Yet it seems as realistic as vss. 12-17. With regard to (4) it may be said that, while Assyria was undoubtedly greatly weakened, yet, in a period of change and doubt as to the final issue of the struggle to overcome its adversaries, its representatives might endeavor to conceal the signs of weakening by a show of greater force. Evidently, if we put the prophecy at the time to which Budde assigns it, it would seem that Judah must have been subject to Assyria, and we might compare with this the readiness with which Josiah, later, goes out against Necho of Egypt, an enemy of Assyria. Budde disposes of (5) by saying that the last line of vs. 11 goes back to the Assyrian, and thus forms a transition to 2:5.

On the whole, the arrangement of Budde seems to present fewer difficulties than that of the MT., though whether one can be as definite as he is with regard to naming the oppressor seems doubtful. Professor G. A. Smith, as stated above, follows his arrangement of the material, but does not venture to be so definite with regard to the identity of the oppressor. Because of the realistic way in which the Chaldaeans are spoken of, betokening an acquaintance with Chaldaean warfare hardly probable during the Assyrian supremacy, he suggests Egypt as the oppressor. But with our present knowledge of the historical situation, as he says, it seems impossible to fix definitely on the oppressor. However, it seems quite probable that it was a heathen power outside of Israel, rather than the wicked in Israel. Otherwise, as stated above, why should a prophet try to comfort his people by introducing a

prophecy against their enemies, with a short plaint of only three verses, calling for vengeance on the wicked in Israel itself?

As it has no essential bearing on the great problem of 1:5-11, and its position, the question of the authenticity of the "taunt songs" has been deferred until after that matter was discussed. Stade questioned all but the first of these songs, and was followed by Cornill and Kuennen.

The second is questioned because it cannot well be said of the Chaldaean (Budde's Assyrian) that he places his nest on high to deliver himself from evil. But, as Davidson says, the evil need not imply present danger, but prospective or possible calamity.

The fourth song, it is said, can hardly be Habakkuk's, because nothing is known of the devastation of Lebanon by the Chaldaean. Budde, however, calls attention to the fact that the Assyrians were constantly drawing on this region for timber to carry on their building; hence it is thoroughly appropriate.

The more conservative admit that there is more ground for questioning the third and fifth "woes." The third, because it contains reminiscences of other passages, viz., Mic. 3:10; Jer. 51:58, and Isa. 11:9. Further, it has been questioned on the ground that it repeats, in a measure, the preceding woe, or, at least, the preceding presupposes the building process spoken of here. The fifth woe is questioned because it treats of idolatry, a subject not mentioned elsewhere in the book, except in an indirect way, and then the allusion is not to carved images, as here. This, coupled with the fact that these two do not quite correspond in form to the other three, renders both of them questionable, to say the least.

The book as a whole has not been considered as poetic, though it is conceded that the third chapter is a psalm, and hence is in poetic form. But on a closer examination of the other two chapters we find the characteristics of Hebrew poetry, for in these chapters are found the peculiarities of poetic style, viz., parallelisms, archaic and poetic forms, alliterations, unusual words, chiasms, and the inverted order of words, as well as the rhythmical flow of the language in a definite number of words to each line. Further, as we shall see later, these lines may be arranged in a regular scheme of strophes for each section.

Taking up the matter of parallelism, we find that these two chapters (with the exception of prose connecting links) may be

set off in the form of lines of approximately the same length, these lines bearing definite relations to other lines, and thus giving rise to the so-called "parallelism of members." The three chief classes of parallelism are represented in these two chapters, as well as some of the more complex forms or combinations. Of the synonymous parallelisms we may note 1:10, lines *a* and *b*; 1:12*a*, *b*; 1:13*a*, *b*, and *c*, *d*; 1:15*a*, *b*; 2:1*a*, *b*, and *c*, *d*; 2:5*c*, *d*, and *e*, *f*. Of the antithetic the most marked is 2:4*a*, *b*, and of the synthetic, 1:6*a*, *b*, and *c*, *d*; 1:10*c*, *d*; 2:2*b*, *c*; 2:3*c*, *d*, and 2:9*a*, *b*, furnish examples. Of the complex forms we may note 2:7, where the first two lines are synonymously parallel in their relation to each other, but both are in synthetic relation to the third line; the same seems to be true of 1:9. In 2:1 the first two lines are synonymous, and so are the second and third, but the two groups are synthetic in their relation to each other. Further, the number of synonymous parallelisms in these chapters (at least fourteen) is quite at variance with the usage of the ordinary prose style; in prose so much repetition, instead of emphasizing, would weaken and render the discourse burdensome.

Of archaic and poetic forms the following are worthy of note: חָ, 1:9 and 15, for the masculine suffix יְהִיָּה + יְהִיָּה, 2:17; לָמָן, 2:7, a poetical form so frequently used in the Psalms; גָּזָ, used as a relative, 1:11, a form used only in poetry, and the poetic אַלְוָה with a suffix אַלְדָּה, 1:11, this being the only case of its occurrence. Then of the alliterations the following are examples: פְּשָׂר, 1:5; מְמַפָּה, מְשַׁפְּטָה, 1:7; פְּעַלְלָה, 1:6 and 2:6; לְאָלָה, 2:5, and בְּצָעָה, 2:9, and פְּרָשָׂיו, 2:18.

As uncommon words found in this passage we may note: קִיקְלָן, 1:9; עַבְטִיט, 2:6; כְּפִיס, 2:11; מְגַבֵּה, 2:15; מְכַמְּרָה, 2:16. These are found only in these two chapters—quite an unusual number for so short a passage. מְכַמְּרָה, 1:15, 16, appears elsewhere only in Isaiah (once), and there in the form מְכַמְּרָה. To these may be added words occurring only here and in the poetical books, viz., בְּתָר, 1:4; מְשַׁחָק, 1:10, and יְהִיר, 2:5, while רְזִנִּים and words from the root עַקְלָה occur only here, in the poetical books, the Song of Deborah, and Isaiah (one case of each in the last two named).

Examples of the chiastic order are: הָוָא נְמַנְּוָה, 1:7; פְּרָשָׂיו, 1:8; יְדֹוָה אַלְדָּה, 1:9; לָו הָוָא, 1:12. Note the same arrangement of phrases in 1:13*a*, *b*, and of verbs in 1:8; 1:15;

2:1, etc. Then, closely connected with the chiastic order, and sometimes dependent upon it, is the unusual order of words, of which we have a number of examples in this passage. Let it suffice to consider the order of the substantive subject and its verb. In prose, with the exception of the circumstantial clause, the order, in the great majority of cases, is: verb, substantive, the number of instances in which the reverse order occurs being relatively small. Take some examples of the ratio of these two cases in some passages, *i. e.*, of the ratio of the number of times the verb precedes the substantive to the number of times it follows the substantive:

Prayer of Solomon, 1 Kings 8:23-53,	-	-	-	as 14 to 1
Book of Ruth (exclusive of genealogy at close),	-	-	-	as 77 to 6
Story of David and Goliath, 1 Sam., chap. 17,	-	-	-	as 61 to 6
Farewell address of Joshua, Josh. 24:2-15,	-	-	-	as 10 to 1
Story of Rebekah, Gen., chap. 24,	-	-	-	as 37 to 8
First oration of Moses, Deut. 1:6—4:40,	-	-	-	as 18 to 7
Song of Deborah, Judg., chap. 5,	-	-	-	as 23 to 13
Song of Moses, Deut. 33:1-43,	-	-	-	as 8 to 5
Hab., chap. 3,	-	-	-	as 16 to 7
Hab., chaps. 1, 2,	-	-	-	as 17 to 10
Isa., chap. 5,	-	-	-	as 16 to 13
Pss. 1-5,	-	-	-	as 5 to 4

Taking all these lines of evidence into consideration we have good reasons for classing these two chapters as poetry. Then, granting the poetic form as far as the language and lines are concerned, the question remains: If poetic, has it a definite strophical arrangement of the material, and what is that arrangement? In other words, what are the smaller unities that go to make up the larger unity of the passage or of the parts of which it is composed? For the solution of this question we shall follow the arrangement of material adopted by Professor Budde and Professor G. A. Smith, *viz.*, 1:2-4; 1:12—2:4; 1:5-11; 2:5-20.

1. *Hab. 1:1-4; 1:12—2:4: The Plaint and the Answer.*

(1) **המשא אשר הוּה חֶבֶקָה הנְבִיא**

(2) **עַד־אָנָה יְהוָה שׁוֹעָתִי וְלֹא תִשְׁמַע**
אוֹעֵק אַלְיכָה חֶמֶס וְלֹא תִשְׁמַע
לִמְהָה חָרְאֵנִי אָרְן וְעַמְלֵל אַבִּיט
וְשָׁד וְחֶמֶס לְנֶגֶד וְמַדְוָן יְשָׁא

² Read with Syriac **אַבִּיט** instead of **הַבִּיט**, unless with Ewald, *Syntax*, § 122, we allow a causative force for **הַבִּיט**. Elsewhere it does not seem to have the meaning "cause to see." LXX apparently read **הַבִּיט**.

³ **וְמַדְוָן יְשָׁא** **וְיִדְרֵר רַב** has been omitted as a gloss, inserted to explain the unusual .

<p style="text-align: right;">(4) עַל־כֵּן תִּפְגַּג תֹּרֶה וְלֹא־יֵצֵא לְנַצְחָה מִשְׁפָט כִּי רְשֵׁעַ מִכְתָּיר 'אַתִּיחָצְדִּיק וַיֵּצֵא מִשְׁפָט מַעֲקָל</p> <p style="text-align: right;">(12a, b) הַלֹּא אַתָּה מִקְדָּם יְהוָה אַלְהֹרְקֵדְשֵׁי לֹא 'חִמּוֹת (13a, b) טְהוֹר עַיִנִים מְרוֹאֹת רֵע וְהַבִּיט אַל־עַמֵּל לֹא חֻכָּל</p> <p style="text-align: right;">(13c, d) לִמְהָתֵּבֵית בּוֹגְדִים תְּחִרְישׁ בּוּבָעָר רְשֵׁעַ צְדִיק (14) וְתַעֲשֵׂה אָדָם כְּדַבֵּר הַיָּם כְּרָמֵשׁ לְאַדְמֵשֵׁל בּו</p> <p style="text-align: right;">(15) כֶּלֶת בְּחִכָּה הַצְלָה יִגְרְהוּ בְּחַרְמָיו וַיַּאֲסִפְהוּ בְּמִכְמָרָתוֹ עַל־כֵּן יִשְׁמַח וַיְגַלֵּל (16a) יִזְבַּח לְחַרְמָיו וַיַּקְטֵר לְמִכְמָרָתוֹ</p> <p style="text-align: right;">(16b) כִּי בְּהַמִּיחָה שְׁמַן הַלְּקָן וּמְאַכְלָוּ בְּרָאָה (17) עַל־כֵּן יַרְקֵךְ הַרְמָיו הַמִּיד לְהַרְגֵּן גּוֹים לְאִידֵּים מָוֹל</p>	II	III	IV	V	VI
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⁴ Wellhausen for **מִכְמָרָה** reads **מִכְמָרָה**; cf. vs. 15. Nowack suggests **מִכְמָרָה** may mean "surround" in a hostile sense.

⁵ The **עַל־כֵּן** of MT. in l. 4 seems unnecessary, as the expression occurs in l. 1, and seems to add little to the emphasis. By its omission the measure is rendered more regular.

⁶ We probably have a **תְּקוּן כְּפָרִים** of MT.

⁷ The latter half of vs. 12 of MT.,

יְהוָה לְמִשְׁפָט שְׁמָרוֹ
וְצַדְרָה לְחַרְכִּית וְסַדְרָה

furnishes a premature solution of the problem, and breaks the connection between the first half of vs. 12 and vs. 13. It is probably due to a later hand; so Wellhausen, G. A. Smith, and Nowack. If it be retained, read with LXX **צַדְרָה** instead of **שְׁמָרוֹ**.

⁸ The MT. has **מִמְנָךְ** at close of second line; LXX and Syriac omit it. The line is full without it, and the idea of comparative guilt does not seem to be emphasized elsewhere in the book.

⁹ Perhaps in the third line it is better to read with Wellhausen and Nowack, following LXX, waw conjunctive rather than consecutive. Wellhausen and Nowack also change to **וְיַעֲשֵׂה** and refer to the tyrant's view of men, i.e., he treats them as fishes, etc.; but leaving it in the second person it continues the complaint; not only is Yahweh silent, but he makes men "a swarming disorder," so that they are easily preyed upon.

¹⁰ Omit **עַל־כֵּן**, as it appears in the preceding line and adds no strength to this one. Besides, the line is over-full without it, and, further, by its omission l. 4 is made like l. 2.

¹¹ With Kautzsch (*HSAT.*) omit **ה** from before **עַל־כֵּן** in l. 3, and **ר** from before **הַמִּידָה**. Both may have arisen from dittohraphy. Giesebrécht, Budde, Rothstein, Wellhausen, G. A. Smith, and Nowack read **הַטְּלָם** in l. 3, but Kautzsch's emendation is simpler and makes a smoother passage. Giesebrécht, Kautzsch, Wellhausen, G. A. Smith, and

(2:1)	על-משמרתו אעמדה ואתיצבה על-מצור ¹² ואצפה לראות מודיעידבר-בי ומה ישוב ¹³ על-חוכחתיו	VII
(2:2a)	ויענני יהוה ויאמר	
(2b, c)	כתב חזון ובאר על-הלהחות למיציך ירוץ קורא בו	VIII
(3a, b)	כִּי עַד חֹזֶן לְמֹעֵד וַיִּפְרֹחַ ¹⁴ לְקַצְׁבָּה וְלֹא יִכְזֹבּ	
(3c)	אִם יִתְהַמֵּה חַכָּה-לָו כִּי-בָא יִבָּא לֹא יִאָחֶר	IX
(4)	הַנָּה עֹלֵל ¹⁵ לְאִירְשָׁה נְפָשָׁו בָו וְצִדְיק בָּאָמְנוֹתָיו יִחְיָה	

The writer in 1:2 *sq.* bemoans the wretched condition of an oppressed people. He expresses his thought in a strophe of four lines of the pentameter movement (secured by emending a line that is questioned by Nowack and others on entirely different grounds than that a shorter line is required by the measure). This pentameter movement, 3+2, has been called the Qinah measure by Budde, as he first observed it in the book of Lamentations; it is the regular form used in the lamentation (Hebr. Qinah) or dirge. Here it well accords with the thought expressed and seems to have been chosen for that purpose, for, having made his complaint, the author, in dealing with the details, drops into a

Nowack read **חרמו** for **חרמו** of MT. in the third line. All but Giesebrécht avoided the reading **חרבו** in vs. 16 because **מִכְמָרָת** is so near it. Giesebrécht reads for this **מִכְרָת**, a word of uncertain meaning; *cf.* Gen. 49:5. The difficulty lies in the fact that some weapon seems required both in vss. 16 and 17. But it is just as well to leave the matter indefinite in a poetical description, *i. e.* general rather than specific.

¹² Read, **מצור**, in 1, 2, Wellhausen connects with **נִצְר**; others with **צָר**. Ewald reads **מצור**, "citadel;" Nowack suggests **מצפה** as being in accord with the context; Gesenius-Buhl *Dictionary* suggests **מצד**.

¹³ Read with Syriac and Targ. **רִשְׁוֹב** rather than **אִשְׁרֹב**. Bredenkamp, Wellhausen, Budde, Kautzsch, and Nowack follow Syriac. Davidson says it would be as well to change, but thinks it is not absolutely necessary.

¹⁴ Bredenkamp, Budde, Kautzsch, Wellhausen, and Nowack read, with the LXX, **וַיִּפְרֹחַ** instead of **וַיִּפְאַח** of the MT. So, literally, "sprout," or, better, "blossom," here—not only shall it blossom (or sprout), but the blossoming shall not deceive; the fruit shall come.

¹⁵ L. 3 is rather long; besides, there seems to be a difficulty with the text. Syriac has **קָדוֹם** (Hebr. **עַל**), followed by Wellhausen and Nowack. At any rate, we expect a substantive as the counterpart of **צָדִיק** in next line. LXX A. has **νωχελευομένον**, which suggests Bredenkamp's reading **בְּגַעֲלָה**; LXX O', **έλλινον οὐδεὶς εὐδοκεῖ**, etc. Vulg. has *incredulus*. Targ.: "Behold the wicked say, all this shall not happen, etc." So, probably, as above, following the Syriac.

different measure, which is maintained throughout this division. From this point on the movement is trimeter or a close approximation to the same. The slight variations from the movement are apparently due to a desire to make the form correspond, in some measure, to the thought, whether short, concise, and emphatic, or long drawn out, though the longer lines in some cases may be due to the exigencies of the language, the writer being unable to express his thought in the usual number of words. But, doubtless, some of the long lines are long only in appearance, as some of the constructs and unemphatic words were probably considered as part of the following words for accentual purposes. At least we may infer some such a state of affairs as this, since the great majority of lines show the trimeter movement. This is accomplished quite frequently in the Masoretic text by the use of the *maqqēph*. However, these *maqqēphs* are only traditional, and are used at times where the measure would be more regular without them.

But to return to the strophes, having given voice to an outcry of distress in the first strophe, in the second (vs. 4) the author treats of the ethical and moral results of so much unrequited oppression—great moral disorder prevails. (Here, as in the following strophes of this division, there are four lines to the strophe.) This moral disorder prevalent on all sides raises the question in the prophet's mind whether this can be in accord with the character of God—His purity, unchangeableness, and utter abhorrence of all that is evil. He gives expression to this thought in the third strophe, 1:12a, b,¹⁶ 13a, b. Then in the fourth strophe (vss. 13c, 14) he further gives utterance to his perplexity in the presence of the facts of experience. God, being so pure and just, how is it that He seems unconcerned in the presence of violence, has even made men, such as they are, helpless in the presence of the oppressor? Passing from the idea of the helplessness of man before the tyrant, the prophet pictures, in the fifth strophe (vss. 15, 16a), the exultant tyrant who has dragged down men and nations, and who then deifies the means by which this was accomplished, or, perhaps better, the might which made use of the means. Thereupon the reason why the tyrant does this suggests itself to the mind of the writer—a reason he gives in the fifth strophe (vss. 16b, 17).

¹⁶ It will be noted that if vs. 12c, d be retained here, between 12b and 13, the lines mar the picture—the prophet begins to speak of the attributes of God, then interrupts himself to say that someone is ordained for judgment, and then returns to contemplate the attributes of God. Hence omit vs. 12c, d with Wellhausen, G. A. Smith, and Nowack.

The prophet has now stated his plea, and there is a pause, during which he forms a resolution as to what attitude he shall take in regard to the matter. He expresses this resolution in the seventh strophe (2:1)—whatever may be the outcome, he will watch and wait. While in this attitude of expectancy, a voice is heard bidding him inscribe the expected answer plainly on tablets so that all may read, for the fulfilment of the answer is certain, though not immediate (Strophe VIII, 2:2b-3b). (The prose introduction of vs. 3 may not have been in the original poem.) At the close of the eighth strophe, it was suggested that, though the vision might not be fulfilled immediately, it should certainly come to fruition. In the first two lines of the ninth strophe (2:3c, 4) he is admonished to be patient, and then, in the third and fourth, follows the answer to the prophet's plaint in the form of a general principle: "The soul of the wicked is not upright (level, natural, or normal) in him (and from the nature of the case cannot endure), but the righteous shall live by his faithfulness," *i. e.*, his loyalty and steadfastness toward God and right.

The variations from the trimeter movement in the division already considered are not very marked. Among the long lines may be noted the third line of 1:4, perhaps to emphasize the weariness of the continued oppression, and something of the same idea must be back of the second line of vs. 15, while the first of vs. 16 is drawn out as a sort of echo of the long line in vs. 15. The short line, vs. 16c, belongs to a class of parallelisms very common in the Psalms—*e. g.*, 2:11; 9:9; 12:3, etc.—the first line makes a full statement, and this statement is given in a different form, with fewer words, in the second line; in each case there is an ellipsis of some one element of the parallelism in the second line. In addition, note the short, concise lines in 2:1a, b, expressing vigorous determination.

2. *Hab. 1:5-11: An Address to the Tyrant.*

ראֹ בְּגִידִים¹⁷ וְהַבִּיטָּו (1:5) I
וְהַחֲמֹדוֹ חַמְדוֹ
כִּירְפַּעַל פָּעֵל בְּרִמְיכָם
לֹא אָהָמַינוּ בַּיִּסְפֵּר

¹⁷ Instead of **בְּגִידִים** of MT., read with LXX A, followed by Kautzsch, Rothstein, and Nowack, **בְּגִידָם**. Syriac here has "proud;" Arabic, "negligent." However, Vulg., Targ., Aq. Sym., and Theod. follow MT. But the reading of LXX, A, is more definite in view of the threat, and the occurrence of **בְּגִידָם** in vs. 13; cf. also 2:5.

(6) כִּי הָנָנִי מִקִּים אֶת-הַכְּשָׁדִים הַגּוֹי הַמָּר וְהַנִּמְדָר ¹⁸ הַהוֹלֵךְ לְמִרְחָבִ-אָרֶץ לְרַשְׁתּוֹ מִשְׁכְּנֹת לְאַלְוָן	II
(7) אִם וְנוֹרָא ¹⁹ הוּא מִמְנוּ מִשְׁפְּטוֹ וְשָׁאַתּוֹ יֵצֵא	
(8a-d) קָלוֹ ²¹ מִנְמְרִים סָסִין וְחָדוֹ מִזְאַבִּי עַרְבָּה פְּשָׂוֹ ²² פְּרִשְׁיָה וּפְרִשְׁיָה מַרְחָק יְבָאֵר	III
(8e) יַעֲפֹרְכָּנְשָׁר חַשׁ לְאַכְלָל (9) כָּלָה לְחַמֵּס יְבוֹא מַגְמָה ²³ פְּנִיחָם קְדִימָה וַיְאַסְךָ ²⁴ מַחְוָל שְׁבִי	IV
(10) וְהַוָּא ²⁵ בְּמַלְכִים יַתְקָלֵס וְרוֹזְנִים מִשְׁחָק לָוּ הוּא לְכָלְ-מַבָּצָר ²⁶ יְשַׁחֲק וַיַּצְבֵּר עַפְרָה וַיְלַכְּדָה (11) אֹז חַלְפָה לְחַרְבָּה ²⁷ וַיַּעֲבֵר וְאַשְׁתָּם זוֹ כָּחֹר לְאַלְהָדָר	V

¹⁸ Wellhausen questions נִמְדָר and leaves it untranslated.

¹⁹ LXX apparently read נִרְאָה, ἐπιφανής.

²⁰ LXX for שָׁאַת has λήμμα; Syriac, "vision."

²¹ With Wellhausen omit הַ before קָלוֹ; so Kautzsch. Also omit at the beginning of l. 3.

²² The Gesenius-Buhl *Dictionary* gives the two meanings for פְּשָׂוֹ, *i. e.*, "horseman" and "riding horse;" so König, in *Lehrgebäude der hebr. Sprache*, Vol. II, Part 1, p. 89; for the meaning "war-horses or chargers" *cf.* Joel 2:4; Ezek. 27:14, and Isa. 21:7, 9. The latter seems quite conclusive in favor of "riding horses," yet some question it. Schwally, *ZATW.*, Vol. VIII, p. 191, questions whether פְּשָׂוֹ ever means a horse of any kind. Still, it would seem strange to use the same word with different meanings in such close proximity one to the other. One wants to read the first "horsemen" and for the second "chariots," but it is doubtful if פְּשָׂוֹ will allow it for the first, and there is no manuscript authority for the second. Most of the later commentators with the LXX omit one פְּשָׂרְרִי, saying the other arose by dittoigraphy; in that case one of the verbs is omitted. Evidently the text is corrupt.

²³ מַגְמָה in vs. 9 is doubtful. The word is generally taken to mean "striving," "endeavor," Arabic حَمْجَنْ; *cf.* Greek κάμω; Syriac has "aspect," "appearance." Nowack and Wellhausen leave the word untranslated.

²⁴ With Kautzsch read waw conjunctive, if original reading is not perfect consecutive; so in vs. 10 in following strophe.

²⁵ The waw at the beginning of l. 1 might be omitted; at least, the English idiom does not require that it be translated.

²⁶ Read מַבָּצָר apparently feminine here and in Isa. 17:3; *cf.* Böttcher, § 877, 1. Hitzig thinks it stands for עַרְבָּה here; *cf.* 1 Sam. 6:18.

²⁷ Read כְּחַרְבָּה, a slight variation from Wellhausen's correction, in place of רַחַם of text. Numerous other readings have been suggested. But none are very satisfactory; the above is given with hesitancy. The use of עַבְרָה in this line is unusual, too; probably the text is corrupt. For the use of the perfect after נִזְנָה *cf.* Gesenius-Buhl, *Dictionary*, under נִזְנָה.

The second division, 1:5–11, may be considered as an address to the oppressors, threatening them with violence for their deeds, though some would have us take 1:6–11 as the message to be inscribed on the tablets rather than vs. 4 of chap. 2 (vs. 5 of chap. 1 being taken as an interpolation rendered necessary by the transposition of this section from its original position to its present place in the Massoretic text). In that case they would consider the announcement of 2:4, the enunciation of a great moral principle, given for the uncertain interval before the facts are realized in history. One very serious objection to this view is that 1:6–11 would make a rather long inscription for the busy man, “running” (*cf.* 2:2) hither and thither, to read. So it would seem better to take 2:4 as the inscription (not quite so short and striking, perhaps, as Isaiah’s inscription, Isa., chap. 8, yet terse enough to attract attention); then the whole passage, 1:5–11, is the prophet’s message of relief to the oppressed, perhaps delivered later as an unfolding of the message inscribed.

This section is not so regular in its strophic arrangement as the one already treated. There are twenty-four lines, and the flow of thought in these determines in favor of the division into strophes of 4+6+4+4+6 lines, or, deleting vs. 5, four strophes of 6+4+4+6 lines—quite symmetrical, to be sure, but 1:6 does not attach itself very readily to 2:4, while it does to 1:5; otherwise the strophic structure would argue strongly in favor of throwing out 1:5. Hence it will be as well to retain vs. 5 as an introductory strophe. This strophe of four trimeter lines announces to the oppressors that God is about to do a work that will astonish them, a work that seems incredible, in view of present conditions. How this section is connected with that already considered can only be inferred from this opening of the address. Possibly after the people have had time to ponder over the inscription, and have become inquisitive about it, the prophet comes forward and in a dramatic manner addresses the tyrants who are supposed to be before him.

The remainder of the section up to vs. 11 contains the announcement of that which is to be the cause for astonishment. The next strophe of six lines, No. II (1:6, 7) announces who is to appear as the avenger of present wrongs, and gives a characterization of the coming Chaldaean—bitter, hasty, covetous, inspiring terror, imperious. Then the third strophe of four lines

(1:8a-d) apparently describes the rapid approach of cavalry and baggage train, while the fourth, also of four lines (vss. 8e, 9) indicates the object the Chaldean has in view, and the avidity with which he pursues it. Following this is the fifth strophe of six lines (vss. 10, 11), describing the ease with which the Chaldean carries on his operations, and, in the last line, probably returning to the oppressor, who, by deifying his might, has brought on himself guilt, and hence doom.

If we were to argue merely from the standpoint of strophic arrangement, we might decide to throw out the section 1:5-11 entirely, as Wellhausen does on the ground that it does not fit logically after 1:4, but in the same manner we might throw out 2:5-20, as there is no return to the four-line strophe in that section. Again, it has been urged, against the assumption that the two sections already considered are by the same author, that there are too many parallels in the two sections. May it not be that the artist makes use of these parallels to accentuate his message: as the oppressor has done to others, so shall he himself be treated, or even with greater severity?

There are no very long lines in the second section. The second line of vs. 5 is short and alliterative, and so is the third line of vs. 8, evidently so chosen to intensify the impression to be made on the hearers. Otherwise, most of the lines are quite regular, and call for no special notice.

3. *Hab. 2:5-20: The Downfall of the Tyrant.*

(2:5) וְאֵפֶךְ כִּיּוֹן ²⁸ בָּנָד I
 נִבְרֵר יְהִיר וְלֹא יְרוֹה, ²⁹
 אֲשֶׁר הַרְחִיב כְּשָׁאֹל נְפָשָׁו
 וְהַוָּא כְּמוֹת וְלֹא יְשַׁבֵּע
 רַיְאַסְתָּךְ אֶלְיוֹן כָּלְדָּגִים
 רַיְקַבְּצָךְ אֶלְיוֹן כָּלְדָּעִים

²⁸This correction is somewhat doubtful, especially since בָּנָד is represented neither in the Greek nor in the Syriac version. Syriac: "A foolhardy and covetous man is insatiable," etc. LXX: "The haughty and contemptuous is a man wandering about." Vulg.: "Quomodo vinum potantem decepit sic vir superbus," etc. Bredenkamp and Giesebrécht, independently, emended thus: רְאַפְּסָךְ קָאָן; they are followed by Budde.

²⁹Read with Wellhausen after Syriac רְרוֹה instead of רְנוֹה; Syriac translates both this and רְשַׁבְּעַ of l. 3 by the same verb, شָׁבֵעַ; Vulg. translates: "he shall not be honored." Targ., first two lines: "Woe to the robber, a man who is not able to quiet his desire," etc., perhaps suggesting Wellhausen's conjecture, noted below (p. 20, note 43).

(14) כי חמלא הארץ
לדעת אתה כבוד יהוה
כמימן יבסו עליהם³⁵

(15) הדוי משקה רעשו
בمسף³⁶ חמתק ואך טבר
למען הבית מעורו³⁷
חסוב עליך כוס ימין יהוה
שתחה גס-אתה וחרעל³⁸

(16) ושבעת קלוּן מכבוד
(17) כי חמס לבנון יפסך
ושדר בחמות ייחיתך^{38a}

מודמי אדם וחמש-ארץ
קרייה וככל-ישבי בה

(19) הדיו אמר לעז הקיצה
עוורי לאבן דומם
הוא³⁹ יורה הנזיהוֹת
חפוש⁴⁰ זהב וכסף
וככל-רוח אין בקרבו
מוחה דהואיל פסל⁴¹

(18) כי פסלו יצרו
במסכה ומורה שקר
כי בטח יצרו⁴² עליו
לעשות אלילים אלמים

(20) ויהוה ביהיכל קדשו
הס מפניו כל-הארץ

³⁵ LXX has *αὐτούς* for **ם**.

³⁶ L. 2 of the strophe is probably corrupt, nor do the versions help much; however, Wellhausen suggests the reading given above, also the change of **הַם** to **ר**.

³⁷ Perhaps the plural form of the noun might have been retained. Cf. Kautzsch's "zeige deine Vorhant" in the following verse.

³⁸ On the whole, it is better to read, with Wellhausen, after LXX, **חרעל**, instead of **הַעֲרֵל** of MT.; then 1. 4 is, in a sense, parallel to 1. 2, and by a transposition, evidently required logically, ll. 1 and 4 run parallel to each other. In the same way ll. 3 and 6 are rendered parallel.

^{38a} Read **ר** instead of **ל** with LXX.

³⁹ **הַ** in l. 3 is omitted before **אדָרָא** to avoid hiatus (Ewald, *Syntax*, § 324b).

⁴⁰ **חַפְרֵשׁ** in l. 4 is doubtful; after analogy of **חַדְשֵׁ** in 1 Kings 6:10, perhaps, "overlaid."

⁴¹ If vs. 18 is not a later addition, it should come after vs. 19, i. e., after the woe has been pronounced. Stade calls vs. 18 (ll. 6-10) the pious ejaculation of a reader; cf. *ZATW.*, 1884, pp. 18-20. Rothstein, *Studien und Kritiken*, 1894, says it rounds off the thought of vs. 19, so makes it follow vs. 19, as above.

⁴² In l. 9 omit one form of **רִצְצָר** and point the other as a participle with a suffix, with Wellhausen and Nowack. One form probably arose by dittography.

The third division, 2:5–20, consists, in the main, of trimeter lines, the variation from this measure being slight, as in the divisions already discussed. This division, in the main, like the first, has the oppressor for its subject, but treated from a different point of view. Here there is an exultant note running through the section—a feeling that the oppressor is soon to be overthrown. This feeling of exultancy breaks out in the so-called “taunt songs,” of which there are five; these, with an introductory strophe of six lines, 2:5, in which the author moralizes on the action of the tyrant in general, constitute the whole section.

The strophic arrangement in this section is more complex than in the first, but still very clearly indicated by the introductory word in case of the “taunt songs,” and, as there is only one other strophe, that can easily be set off. But when we come to the authenticity of the section, that is a matter not so easily disposed of. It was stated above that Stade attributes only the introductory strophe and the first taunt song to Habakkuk. But perhaps this is too sweeping a statement. Others of the “taunt songs” show close relation both in structure and thought to the first (Strophe II), and one other (Strophe V), like the first, has a refrain following it. The fourth strophe (vss. 12–14) is considered doubtful by Professor G. A. Smith and others, as it seems to be a composite of three other passages, viz., Mic. 3:10; Jer. 51:8, and Isa. 11:9, though this might be earlier than some of them. Professor Smith also thinks the sixth strophe (vss. 18, 19, 20) is too much like the language of the later prophets to be Habakkuk’s; in this view he is supported by many others; in fact, but few of the latest commentators maintain that Habakkuk was the author of this strophe.

Before discussing further the authenticity of these “taunt songs” let us consider their form and content. As stated above, the introductory strophe has six lines in which the writer muses over the rapacity of the tyrant, and this, if our interpretation of the last line in 1:5 be the correct one, attaches itself in a manner to the final thought there, and also leads up to the outburst of the prophet in “taunt songs” against the oppressor.^{43, 44}

⁴³ The beginning of this first (introductory) strophe is attended by a difficulty in the text which it seems almost impossible to clear up. Wellhausen sees in it a mutilated יְהֹוָה, and so calls it another “taunt song” or “woe,” but it does not correspond in form to the other “woes,” and, if the present text is correct, the woes are not expected until after vs. 6b.

⁴⁴ Ruben, who does not follow Budde, after a series of interesting emendations (in the *Jewish Quarterly Review*, April, 1899, pp. 448–55), makes the whole of the second chapter take

The first of the "taunt songs," Strophe II (vss. 6c-8, the first part of vs. 6 being a prose introduction), consists of eight lines approximately of the trimeter measure, and has for its subject the one who increases his wealth by spoiling others, threatening him with a like spoliation. This eight-lined strophe is followed by a refrain of two lines; the same refrain occurs also after the fifth strophe; indeed, it has been suggested that originally the other "taunt songs" were followed by the same refrain. This "woe" (Strophe II) may have its lines divided thus: 3+3+2. Further, the woe is pronounced in the first group, the oppressor is addressed in the second, and the third is introduced by יְהֹוָה. This description of form and number of lines also applies to the third strophe (vss. 9-11), treating of covetousness or self-aggrandizement, and the vanity of building projects and other public works; and also to the fifth strophe (vss. 15-17), dealing with the tyrant's contemptuous treatment of conquered kings and prostrate princes.

Turning to the remaining "woes" or "taunt songs," we find that the fourth strophe (vss. 12-14), dealing with him who carries on building projects and public works by means of forced service, also has eight lines, but these lines are arranged in a different manner from those in the second, third, and fifth. Instead of 3+3+2 we have 2+3+3, and there is no direct address made to the oppressor, as in the other three "woes." So in the sixth strophe (vss. 18-20), which deals with the folly of idolatry, there is a difference of arrangement. To make the יְהֹוָה stand at the beginning we should probably make vs. 18 follow vs. 19, as the verse cannot be connected logically with the preceding strophe. Then we have a strophe of ten lines, with the groups 2+3+3+2, with the two lines following as a sort of antiphon. Here, too, there is no direct address to a tyrant; in fact, there is nothing said of a tyrant, nor of oppression. The whole strophe deals with a subject hardly touched upon by the prophet, and hence probably belonging to a later time. The poetic arrangement also argues in favor of a later authorship. In the case of the fourth strophe the form argues somewhat also in favor of a later addition. This, in conjunction with the evidence brought forward above, and, in addition, the fact that the

the form of a strophe (vss. 1-8) and antistrophe (vss. 9-17), followed by an epode (vss. 18-20). But, to obtain a logical order for the strophe, he makes some rather questionable changes of the text. On the whole, the smaller divisions seem simpler.

last part of the third strophe presupposes the building processes spoken of in the fourth, renders the fourth quite doubtful.

The logical connection in these woes, naturally, is not very close. Taking the three “taunt songs” that probably belong to Habakkuk, the tyrant is treated first as a spoiler and then threatened with spoiling; in the third strophe the woe is pronounced upon him because he hopes to make his house secure by heaping up these unjust gains; here even the very buildings he has erected must tell the story of his wrongs. Then in the fifth strophe the tyrant is denounced as severely for his treatment of the conquered princes as he was in the other two for his treatment of the workmen.

The measure in this section is not quite so regular as in the other two, but in the main is trimeter. Of long lines we may note the first line of Strophe III, pronouncing the woe, and the long line (No. 3) in Strophe IV, where the question arises whether the last word ought to be omitted. Of the short lines we note עַד־מִתְהָ, an emphatic pause in the second strophe; also in the second line of the following verse a line like that in 1:16c, treated above. The short line in the third strophe (vs. 9c) is a circumstantial clause placed here abruptly to emphasize the idea intended to be conveyed. The irregularities of the lines, in the strophes whose authenticity is questioned, do not call for any special mention.

3. *Hab. 3:1-19: Prayer of Habakkuk.*

(3:1) חִפְלָה לְחַבְקֹעַ הַנְּבִיא עַל שְׁגִינּוֹת

(3:2) I יְהֹוָה שְׁמַעְיָה שְׁמַעְיָה

ירָאָתִי יְהֹוָה פָּעָלָךְ

בְּקָרְבָּן שְׁנִים חִידָּךְ

בְּקָרְבָּן שְׁנִים תְּוֹדִיעָךְ⁴⁵

בְּרָגֵז רָהָם חִזּוּר

(3) II אֱלֹהָה מִתְחִינָּן יְבוֹא

וּקְדוֹשׁ מִדְּרִפְאָרָן סְלָה

⁴⁵ Ruben says the second בְּקָרְבָּן in vs. 2 should probably be replaced by בְּבָא בְּבָא; cf. LXX: ἐν τῷ παρεῖναι τὸν καιρόν.

⁴⁶ Nowack would read, with the LXX, תְּוֹדִיעַ תְּוֹדִיעַ instead of תְּוֹדִיעַ תְּוֹדִיעַ of MT. But the parallelism is just as good with pointing of MT. Beginning with 1, 2, the LXX has: “I considered Thy works and was astonished; in the midst of two beasts (?) (or lives [!] (ζώων) Thou shalt be known.” Syriac: “In the midst of the years of life,” etc.

כשה שמים הוו
ותחלתו מלאה הארץ
(4) וונגדו ⁴⁷ לאור תהיה

קרנים ⁴⁸ מירדו ⁴⁹ לו
ושם ⁵⁰ חבון עזה

(5) לפניו ילק' דבר ⁵¹
ויצא רשות ⁵² לרגלייך

(6) עמד וימנג ⁵³ ארץ
ראה וויה גוות
ויתפצטו הרוידייע
שחו גבעות עולם
הלוות עולם לו

(7) תחת ⁵⁴ און ראיות אהלי כושן

ירגנון ירעות ארץ מדיין

(8) הבורים ⁵⁵ חורה יזהה
אם בנחרים אפק
אסדבים עברתך
כ' חרב על-סוסיך
מורכבותיך ⁵⁶ ישועה

III

IV

⁴⁷ Read with the versions (instead of נגזר); so Nowack.

⁴⁸ For קרנים in sense of "rays," cf. Exod. 34:29. Syriac seems to have read קרייה.

⁴⁹ "from his side;" so Wellhausen, Nowack, Reinke. Vulg. seems to have read בירד.

⁵⁰ LXX (A., Z., Aq.) and Syriac read רשות in last line; so Wellhausen and Nowack; but Vulg. follows MT., which seems as well in a poetical description. LXX renders the line thus: "And He made love (or loving) (ἀγάπησιν) the power of His might."

⁵¹ LXX vocalized דָבָר "word;" better as in MT.

⁵² LXX translated רשות in l. 2 by πεδία. Reinke suggests that LXX must have read ש. Syriac for רשות has "death;" so Vulg. In Deut. 32:24 it is a sickness or disease of some kind; Kimhi makes it a "burning disease." Sinker translates: "lightnings." Parallelism requires a disease.

⁵³ Read with Wellhausen; cf. Job. 30:22 and LXX, ἐσαλεύθη. Kautzsch and Nowack read רימרגג. This, or Wellhausen's conjecture, might do, but the latter form is not found, while the former is. Sinker thinks there must be a root מוד. At any rate, it can hardly be from ממד, whose pi'el is used meaning "measure," for it would not be likely to have a po'el with a different sense, such as the parallelism requires.

⁵⁴ Perles (*Analekten*, p. 161, quoted by Nowack) vocalizes the first two words of l. 1 thus: און ראיות; "On is dismayed;" then changes ראיות to ראיות (Syro-hexaplar translates this line as if it had ראי, which Perles takes as a mutilation of ראי). Nowack follows Perles, but Wellhausen objects on the ground that "On" cannot well stand for all Egypt, and קרן is not understood of Egypt. LXX has ἀντὶ κρέων, κ. τ. λ.

⁵⁵ Read with G. A. Smith, instead of נחרים, the הרום, as this follows in the next line, and the דרים have been mentioned before.

⁵⁶ Konig, *Syntax*, § 277e, takes מרכיבתיך as noun in construct, even with suffix; so also Ewald, *Syntax*, § 291b (in poetry). Harper, *Syntax*, § 6, 1, rem. a, calls following noun accusative of limitation; so Driver, *Hebrew Tenses*, § 193, 1; Gesenius-Kautzsch, § 131r, takes second noun as expositival of the first. Davidson, *Syntax*, § 29, 4, treats the second noun as in apposition. Gunkel, *Schöpfung und Chaos*, reads אשפה instead of רשות, and joins to following line.

שְׁבָעוֹת מִתּוֹת אֲשֶׁר	(9a, b)	V
שְׁמִישׁ יְרֵחַ עַמְּדַת זְבַלָּה	(11)	
לְאוֹר הַצִּיךְ יְהִלְמִיו		
לְנֶגֶה בָּרֶק הַנִּיתָן		
בְּזַעַם הַצִּעְדָּאָרֶץ	(12)	
בְּאַפְּתָרוֹשׁ גְּנוּם		
נְהָרוֹת תְּבָקָעָאָרֶץ	(9c)	VI
רָאוֹךְ יְהִלְמִיו הָרִים	(10)	
זְרַמְיוֹ מִים עֲבוֹת		
נְתַנְתָּן תְּהֻם קָוְלוֹ		
רוֹם מְרוֹזָחוֹ נְשָׂא		
דָּרְכָת בַּיִם סּוֹסִיךְ	(15)	
חַמְרָם מִים רְבִים		
יִצְאָה לִישְׁעַ עַמְּךָ	(13)	VII
לְהַשְׁעֵעַ אַהֲרֹמְשִׁיךְ		
מְחַצֵּת רָאֵשׁ מִבְּרַת רְשֵׁיעַ		
עַרְוָת יִסּוּד עַדְ-צָוָרָה סְלָה		

⁵⁷ שְׁרֹודָה, König, § 329o, calls infinitive absolute used as absolute object; Green, § 281, 1, c, verbal noun used for infinitive absolute; Gesenius-Kautzsch, § 113w, substantive used for infinitive absolute. Wellhausen conjectures from 2 Sam. 23:18 the reading עַוְרָה הַעֲוָרָה. Syriac: "Thy bow is rigid (tense); " LXX: "Stretching, Thou didst stretch." In favor of ordinary rendering, cf. Arabic عَوْرَةٌ, also in 2:5 and עַוְרָה, Gen. 3:7.

⁵⁸ Wellhausen says 1. 2 is lost to all the arts of exegesis. But cf. rendering of G. A. Smith, who quotes LXX, Cod. Barb.: ἔχόρτησας βολίδας τῆς φαρέτρης αὐτοῦ. Nowack also follows this last. Delitzsch says no less than one hundred different translations of this line have been given. Read at end אֲשֶׁר.

⁵⁹ In 1. 6 LXX evidently read הַצִּעְדָּאָרֶץ instead of הַצִּעְדָּר, as it has "make small;" perhaps as well, or almost so, as reading of MT., in view of the following line.

⁶⁰ As stated below (p. 27), 1. 1 is very doubtful, both as to meaning and position; the text is probably corrupt. Many attempts have been made to explain it, but none seem to overcome the difficulties.

⁶¹ Correct, with Wellhausen and Nowack, after Ps. 77:18.

⁶² This emendation is due to G. A. Smith, who thinks מְרִירָה = מְרִירָה, and this suggests to him מְרִירָה; cf. Amos 6:1; Jer. 16:5. At least, the parallelism requires some such change.

⁶³ Wellhausen says vs. 15 in MT. "steht verloren." Nowack places vs. 15 before vs. 8. But it seems suitable here, at least more so than before vs. 8; Gunkel thinks vs. 15 supplies the missing words of vs. 8, and would restore a part of that verse thus: כִּי הַדְרָכָת בַּיִם סּוֹסִיךְ בְּחַמְרָם מִרְכְּבָתְךָ, but he does it, in part at least, to make hexameters.

⁶⁴ לְרַשְׁעַ is called an infinitive by König, § 233c; Böttcher, § 516, "noun in construct with אֲתָה following; cf. use of construct with בְּ;" Davidson, guardedly, "if an infinitive, it governs the accusative." On the whole, perhaps it is better to read with Wellhausen and Nowack לְדַרְשָׁע; cf. LXX: τοῦ σῶσα. However, it may be an archaic usage whereby an infinitive noun is followed by an accusative; cf. הַדְעַת, Gen. 2:9.

⁶⁵ Read with Cheyne (*Commentary on Psalms*, p. 396) צְרוֹר, instead of צְרוֹאָר.

(14) נִקְבָּה⁶⁶ בְּמִטְיךָ⁶⁷ רָאשׁ פָּרוֹזִי
יִסְעַרְוּ לְהַפְּרִצִּי
עַלְיזָהֶם⁶⁸ כְּמַרְלָאָכָל עָנִי בְּמִסְחָר

VIII
(16) שְׁמֻעהִי וְחַגּוֹן בְּטַנִּי
לְקֹרֵל צָלָלָו שְׁפָתִי
יִבּוֹא רַקֵּב בְּעַצְמֵי
וְתַחַתִּי יְרַגּוּ אֲשֶׁר⁶⁹
אֲנוֹחָ⁷⁰ לְוָסָם צָרָה
לְעַלּוֹתָם יְגַדְּנוּ

IX
(17) כִּי תָּאַנְחֵה לְאַחֲפָרָה⁷¹
וְאַין יִבּוֹל בְּגַפְנִים
כְּחַשׁ מַעֲשָׂה-זִוְּה
וְשָׁדְמוֹתָ לְאַעֲשָׂה אֲכָל
גָּזָר מִמְכָלָה צָאן
וְאַין בָּקָר בְּרֶפְחִים
(18) וְאַנְיִ בְּיַדְוֹה אַעֲלוֹתָה
אֲגִילָה בְּאַלְדָר יְשַׁעַי
יְזֹהָה אֲדָנִי חִילִי⁷²
(19) וַיְשַׁם רֶגֶלְיָה כְּאַילָה
וְעַלְ-בְּמוֹתָ⁷³ יְדָרְכִי
לְמִנְחָה בְּנִגְנִינִתִי

⁶⁶ Ruben says נִקְבָּה in 1.5 must be identical with Arabic **نَفَقَ** “to break the head;” cf. 1.3.

⁶⁷ In 1.5, second word, read with G. A. Smith, Nowack, and Wellhausen, **בְּמִטְיךָ**, instead of **בְּמִטְיךָ**.

⁶⁸ The last line is very doubtful, and seems to be mutilated. LXX: “they shall loosen their bridles as eating the poor in secret,” apparently reading **מִצְלֹתָה** for **עַלְיזָהֶם**. (In the preceding line, for **פְּרִזְרִי** LXX seems to have read **פְּרִזְצִרִי**.) Nowack does not see how the last line can be corrected, even with the help of the versions.

⁶⁹ Read with Wellhausen, Nowack, and G. A. Smith, **אֲשֶׁר**, instead of **אֲשֶׁרְיָה**, which gives no good sense here; then make the verb agree.

⁷⁰ **אֲנוֹחָה** in 1.5 seems at first to require an unusual translation. Gesenius-Buhl, *Dictionary*, gives “schweigend” for this passage and 1 Sam. 25:9; cf. LXX, ἀναπαύσαμαι. It is but a step from the meaning “being silent,” “quiet,” to “wait in silence,” so “wait.” Wellhausen suggests that we read **אֲנָשָׁה**. LXX translates last two lines: “I will rest in the day of affliction that I may go up to the people of my dwelling.”

⁷¹ Read **חַפְרָה** with Wellhausen, Nowack, and G. A. Smith, after LXX.

⁷² Kautzsch and Nowack read **בְּמוֹתָה**, instead of **בְּמוֹתָי**, the **י** having arisen from dittography.

⁷³ The last line is probably a musical direction; however, LXX translates: “to conquer in His praise;” Syriac: “And I will sing in His praise.” Kautzsch, after Ps. 4, reads last word **בְּנִגְנִינָה**.

The third chapter may be divided into three parts (aside from the superscription, vs. 1), viz., vs. 2, the prayer; vss. 3-15, the theophany; vss. 16-19, its effect.

The movement in all three of these parts is the trimeter,⁷⁴ at least in the main. The variations from this trimeter movement are probably no more marked than in the other parts of the book. But when we come to the division into strophes, it is a very difficult matter to decide what division to make of the material; though many attempts have been made to reduce the section to some regular scheme of strophes, yet none seems to have met with anything like general approval. Doubtless, much of the difficulty lies in the fact that the text has suffered corruption. Still there are portions of the poem that show something of the strophic structure, and from these parts we may reconstruct with a considerable degree of probability the rest of the poem. For example, the prayer must form a division by itself, as indicated above, and the result of the theophany must mark the point for another division.

The second verse, the prayer, forms the first of the divisions, and may be put in a strophe of five lines (Strophe I). The prayer is that Yahweh may manifest himself as of old in the salvation of his people. The answer comes in the theophany, probably under the figure of a thunderstorm (vss. 3-15). Throughout this theophany the desert life of Israel seems constantly in view, and perhaps the deliverance from the Egyptians.

The division in this section in some cases seems quite clear, but very uncertain in others. As the text lies before us, there seems to be a division at the end of the fourth verse, thus making a strophe (the second) of seven lines. This strophe has one thought—the majesty and brilliancy of Yahweh as he approaches. In the next strophe (No. III), of seven lines (vss. 5, 6), the poet describes some of the attendant circumstances of His approach—glowing heat, pestilence, tremors of the earth. As a result of

⁷⁴ In a number of ingenious emendations, Dr. Paul Ruben has restored the text of this chapter. Some of the corrections are quite probable, but in most of them he borrows more from the Arabic and Assyrian than the case seems to warrant. Moreover, the strophic arrangement he gets is cumbersome, being in twelve-toned hexameter lines, he says; but, following out his notes, we find only thirty-two hexameter lines, counting the musical direction, and, if the prayer be dropped, only twenty-nine. However, he inserts two or three half lines to fill out the hexameter at different points, obtaining one from the Septuagint, the others from other passages. Further, in places the two parts of a hexameter are disconnected in thought, *e. g.*, the last three words of vs. 4 and the first three of vs. 5; as a result of this last arrangement, the next hexameter has the same lack of harmony between its parts.

these conditions, in the fourth strophe (vss. 7, 8), he sees the people of that south-land in great commotion,⁷⁵ and is led to ask if after all Yahweh is angry with nature—implying that He has other objects of displeasure, and other ends in view—ends which he leaves unnamed until he reaches the last strophe of the theophany (No. VII).

Having made this suggestion, the poet resumes his description of the approach of the storm in the fifth strophe (vss. 9a, b, and 12). Here Yahweh is pictured as a warrior advancing in might and strength to give battle. Then the next strophe (No. VI, vss. 9c, 10, 15) seems to relate to the breaking of the storm, following the more distant thunder and lightning of the fifth (though vs. 9c⁷⁶ hardly fits in anywhere)—all nature is convulsed, and the deep is lashed into fury in His presence. The storm now having burst upon them in its fury, the seventh strophe (vss. 13, 14) tells us why Yahweh has come out in anger—to save his oppressed people by the overthrow of their enemies.

The last section (vss. 16–19) is generally conceded to represent the effect of the theophany on the poet, or, rather, the people whom he represents. The sixteenth verse (Strophe VIII) consists of six trimeter lines, and represents the effect on the poet of the theophany and the attitude he has resolved to take in the present distress—he will be quiet until (or perhaps wait for) the day of distress that is coming on the oppressor. The remainder of the poem (vss. 17–19) consists of a strophe of eight lines (vss. 17, 18), a doxology of three lines (vs. 19), and a line that is probably a musical direction. In the strophe (No. IX) he gives a number of suppositions in the first six lines, and in the seventh and eighth what he has determined shall be his attitude

⁷⁵ The beginning of this fourth strophe seems very abrupt after the third. There the description is general, and it may be that the poet wishes to give a special instance of commotion to give point to the question he is about to raise. The first line is over-long, and probably has suffered corruption.

⁷⁶ The above division of the theophany section (vss. 13–15), it must be admitted, is not entirely satisfactory; especially is this true of the sixth strophe. Yet it seems quite certain that the second, fourth, seventh, and probably the third and fifth, are units or a close approximation to such. Hence it would seem quite probable that this section originally consisted of seven-lined strophes. The great difficulty lies in the sixth strophe, in the line from vs. 9c. It seems quite apparent that it has no connection with the rest of vs. 9, which attaches itself readily to vs. 11 of the fifth. So the best we can do is to connect it, conjecturally, with vs. 10, which describes the shaking hills (or mountains) and the downpour of rain, *i.e.*, the storm and its attendant floods. It is quite probable that we have a corruption of the text in the line. Ruben suggests that **עַמָּךְ** may be connected with **עַמְּךָ**, so conjectures “lightning,” *i.e.*, “Thou cleavest the rivers with lightning.” But this does not relieve the difficulty.

in any or all of these exigencies. However, there are those who take this strophe as referring to an actual state of affairs, *e. g.*, Nowack and Wellhausen. But Professor G. A. Smith and others take the other view. The latter seems the better, because the trouble from which relief is to be given, judging from the rest of the chapter, arises from the human foes of Israel, not from blighted crops and disease among cattle, etc., as suggested by vss. 17, 18. The doxology comes in quite fittingly at the close as a cry of triumphant faith and hope.

If we have interpreted vs. 16 correctly, that verse in itself seems to tell the whole story of the effect of the theophany. What follows merely states what the poet would do under other circumstances. So the suggestion comes to one that perhaps the poem originally ended with this verse (16), as Wellhausen has suggested; *i. e.*, as stated above, the poet no longer speaks of disaster due to the oppression of a tyrant, but due to physical causes entirely. Taking this into consideration, in conjunction with the fact that the strophic arrangement is different, they both would argue strongly in favor of taking the ninth strophe as a later addition, made, perhaps, to adapt the teaching of the poem to other circumstances—in other words, it is a liturgical addition.

Of the variations from the trimeter movement in this chapter, the first line of vs. 7 has already been mentioned as being due, in all probability, to a mutilated text. There are somewhat long lines in vs. 14a, c, but it is also possible that there is some trouble with the text there, as vs. 14b is a dimeter, and one expects something to go with the verb; in fact, the LXX does take the last word, or one a little like it, of vs. 14a and places it as subject of 14b with a conjunction before it. Vs. 14c varies quite a little in the versions. There are no short lines worthy of note aside from the one mentioned, except that in vs. 8 there are two cases in succession of the kind of line we have in 1:16c above.

VITA.

I, Fred T. Kelly, was born near Mineral Point, Wisconsin, June 14, 1861. I prepared for college at the Mineral Point High School, and, after teaching two years in the district schools near my home, entered the University of Wisconsin in the fall of 1886. The following year was spent in teaching in the High School at Spring Green, Wisconsin. In the fall of 1888 I re-entered the University, and in 1891 received the degree of B.S. The summer and fall of 1891 were spent with a party doing geological work in the northern part of Michigan. In the fall of 1892 I returned to the University and did partial work in Semitics and Hellenistic Greek, and in 1895 was appointed assistant in Hebrew and Hellenistic Greek, and in 1896 was made instructor in the same subjects, which position I now hold. In addition to the graduate work done in the University of Wisconsin, I attended the University of Chicago for six consecutive Summer Quarters, beginning with 1896 and closing with 1901.

In pursuance of my Semitic studies I have taken work under Professor W. H. Williams, President W. R. Harper, Professors R. F. Harper, Ira M. Price, J. H. Breasted, George Adam Smith, and Dr. C. E. Crandall. To all my teachers I gratefully acknowledge my indebtedness, and especially to President W. R. Harper and Professors W. H. Williams, Ira M. Price, and R. F. Harper, under whose direction most of my work was done.

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